THE

DANCER'S GUIDE

AND

BALL-ROOM COMPANION.

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THE DANCER'S GUIDE

AND

BALL-ROOM COMPANION.

It is in the ball-room that society is on its very best behavior. Everything there is regulated according to the strict code of good breeding, and as any departure from this code becomes a grave offence, it is indispensable that the etiquette of the ball-room should be thoroughly mastered.

This etiquette has a wide scope, and embraces everything relating to giving, attending, and returning balls. It dictates the forms of invitation and the terms in which they are to be accepted; the appointments of the ball-room; the toilets proper to it; the demeanor of those assembled, and the manner in which the implied amusement, that of dancing, shall be conducted.

Each of these topics, and others arising out of them, will be found treated of under different headings.

Arrangements for a Ball.

Balls are of two kinds—public and private.

Those called public take various forms. There is the charity ball, military ball, county ball, race ball, hunt ball, subscription ball, and what may be termed the ordinary or simply public ball. These are generally given in public assembly rooms, and the admission is by ticket. More or less care is always taken to secure the selectness of these assemblies. Sometimes lady-patronesses are appointed, from whom it is necessary to secure vouchers for tickets; sometimes a committee is thought sufficient, or tickets are obtained of gentlemen appointed as stewards, and who subsequently act as masters of the ceremonies in the ball-room, where, from their supposed knowledge of the company, they arrange introductions, and so forth.

The etiquette of public balls is almost identical with that of private

assemblies of the same kind, and it will be sufficient to observe here, that those attending them should, if possible, form their own parties beforehand. Ladies, especially, will find the comfort and advantage of this.

The rule as to giving private balls is this: that ball-goers should make one return during the season.

In giving this, you may imitate the vulgar among the higher classes, and have a "crush," as it is called; but it is in far better taste to restrict the number of invitations, so that all the guests may be fairly accommodated. The invitations should, however, be slightly in excess of the number counted on, as it is rare indeed that every one accepts. One-third more than the room will hold may generally be asked with safety. It is desirable to secure an attendance of an equal number of dancers of both sexes; but experience shows that to do this it is necessary to invite more gentlemen than ladies.

It is the lady of the house who gives a ball. The invitations should be in her name, and the replies addressed to her.

The invitations should be sent out three weeks before the time; but a fortnight is sufficient: a less time is not *de rigueur*.

Printed forms of invitation may be obtained at every stationery, but it is better that they should be written. In that case, use small note-paper, white, and of the very best quality: let the envelopes be also thick and good.

This form of invitation may be used

"MONDAY, Jan. 1st.

"Mrs. —— requests the pleasure of Mr. ——'s company at an Evening Party, on Monday, Jan. 21st.

"An answer will oblige.

"Dancing."

To this an answer should be returned within a day or two, and it may assume this form:

WEDNESDAY, Jan. 3d.

Mr. —— has much pleasure in accepting Mrs. ——'s polite invitation for Monday evening, the 21st inst."

Short or verbal invitations should never be given, even among relations and intimate friends; it is discourteous, as implying that they are of no importance, and is excessively vulgar.

It may be mentioned here that married ladies are usually attended by their husbands; but the rule is not necessarily observed. Unmarried ladies should be accompanied by their mothers, or may be under the care of a chaperon, a married sister, or an elderly lady friend.

As to the ball-room: When there is a choice of rooms, one which is

light, lofty, and well ventilated, should be selected, if its size and proportions adapt it for dancing purposes. A square room is better than one which is long and narrow; but a medium between these extremes is best; above all, a ball-room should be well lighted, and have a gay or exhilarating aspect, the paper on the wall, etc., be light, the window-curtains of a like description, and flowers and shrubs may often be introduced with advantage.

A good floor is essential to the enjoyment of dancing; when the carpet is taken up, care should be used that no roughness of surface is presented. In the houses of the aristocracy, hours are often spent in polishing a floor with beeswax and a brush when a ball is to be given. A crumb cloth, or linen diaper, thoroughly well stretched over a carpet, is the next best thing to a polished floor.

The question of music is important. If it is a large ball, four musicians may be engaged—piano, cornet, violin, and violoncello. The cornet is often dispensed with in small assemblies, the violin and piano being sufficient. When the piano alone is used, however limited the number of guests, the hostess should secure the attendance of a professional pianist, because the guests ought not to be left to the mercy of those who happen to be present and can be prevailed on to play, while it often happens that those who oblige out of courtesy would prefer taking part in the dance.

The place occupied by the orchestra is understood to be the top of the room, but it is not always convenient to adhere strictly to this rule in a private room, but it is generally the end farthest from the door. The point should be ascertained by the dancers, as in quadrilles, the top couples lead off, and uncertainty leads to confusion.

Refreshments must of course be provided for the guests during the evening; and, as nothing should be handed round in the ball-room, a refreshment-room is absolutely necessary.

The refreshment-room should, if possible, be on the same floor as the ball-room, because it is not only inconvenient, but dangerous, for ladies heated by the dance to encounter the draught of staircases, while it is most destructive to their dresses.

Provide in the refreshment-room lemonade, tea and coffee, ices, biscuits, wafers, cake, and cracker-bonbons.

Supper should be laid in a separate room. What it should comprise, must depend entirely on the taste and resources of those who give the ball. To order it in from a good confectioner is the simplest plan, but is apt to prove somewhat expensive. If provided at home, let it be done on a liberal, but not vulgarly profuse, scale. Substantial fare, such as fowls, ham, tongue, turkey, etc., are absolutely necessary.

Jellies, blanc-mange, trifle, tipsy-cake, etc, may be added at discretion.

Nothing upon the table should require carving: the fowls, pheasants, turkeys, and other birds should be cut up beforehand, and held together by ribbons, which only require severing.

Whatever can be iced should be served in that way.

The supper-room is opened about midnight, and is not closed till the end of the ball.

A cloak-room for the ladies must be provided, and one or two maids to receive shawls or cloaks, which they will place so that they may be easy of access, and to render any assistance in the way of arranging hair or dress, repairing a torn dress, or any office of that kind. In this room there should be several looking-glasses, with a supply of hair pins, needles and thread, pins, and similar trifles.

A hat-room for gentlemen must not be forgotten; and it is best to provide tickets, numbered in duplicate, both for articles belonging to ladies and gentlemen left in charge of the attendants. It is easy to have ready tickets numbered from one upwards, two of each number; one of these is pinned on to the coat or cloak as it is handed in, and the other given to the owner. By this means the property of each guest is identified, and confusion at the time of departure is prevented.

Ladies' Ball-room Toilets.

Fashion is so capricious and so imperative in the matter of dress, that it is difficult to give advice or instruction of permanent value upon this subject.

Still there are laws by which even Fashion is regulated and controlled. There are certain principles in dress approved by good taste and common sense, which cannot be outraged with impunity.

A lady, when dressing for a ball, has first to consider the delicate question of age; and next, that of her position, whether married or single.

As everything about a ball-room should be light, gay, and the reverse of depressing, it is permitted to elderly ladies, who do not dance, to assume a lighter and more effective style of dress than would be proper at the dinner-table, concert, or opera. Rich brocades, if not sombre in hue, and a somewhat profuse display of good jewelry, are permissible.

The toilet of the married and unmarried lady, however youthful the former, should be distinctly marked. Silk dresses are, as a rule, objectionable for those who dance; but the married lady may appear in a *moiré* of a light tint, or even in a white silk, if properly trimmed with

tulle and flowers. Flowers or small feathers for the head. Jewelry should be very sparingly displayed; it is out of place, and whatever is so is in bad taste.

Young unmarried ladies should wear dresses of light materials—the lighter the better. Tarlatan, gauze, tulle, areophane, net, the finest muslin, lace and all similar fabrics, are available; such dresses should be worn over a silk slip.

There is no restriction as to colors, except that they should be chosen with reference to the wearer. Thus a blonde appears to most advantage in delicate hues, such as light blue and pink, mauve, white and so forth; arsenic green should be avoided as injurious to health. The brunette should, on the contrary, select rich and brilliant colors.

Flowers are the proper ornaments for the head and dress. The French select them with reference to the season; but this is not insisted on in England, and summer flowers may be worn at Christmas.

Jewelry should be very sparingly used; a single bracelet is quite sufficient for those who dance.

Ladies in deep mourning should not dance, even if they permit themselves to attend a ball. Should they do so, black and scarlet or violet is the proper wear. Where the mourning is sufficiently slight for dancing to be seemly, white, with mauve, violet or black trimming, flounces, etc., is proper.

White gloves befit the ball-room: in mourning they may be sewn with black. They should be faultless as to fit, and never be removed from the hands in the ball-room. It is well for those who dance to be provided with a second pair to replace the others when soiled, or in case they should split, or the buttons should come off—accidents small in themselves, but sources of great discomfort.

As in the promenade, so in the ball-room, boots have greatly superseded the use of shoes; these are of kid, satin, or silk, either white or matching the dress in color.

All the accessories of the toilet—gloves, shoes, flowers, fans, and the *sortie du bal*, or, as it is commonly called, opera-cloak—should be fresh and new. Inattention in this matter spoils the effect of the most impressive toilet.

Gentlemen's Dress.

The attire in which alone a gentleman can present himself in a ball-room is so rigorously defined, and admits of so little variety, that it can be described in a few words.

He must wear a black dress-coat, black trousers, and a black waistcoat; a white necktie, white kid gloves, and patent leather boots.

This is imperative. The ball-suit should be of the very best cloth, new and glossy, and of the latest style as to cut. The waistcoat may be low, so as to disclose an ample shirt-front, fine and delicately plaited; it is better not embroidered, but small gold studs may be used with effect. White waistcoats have not "come in," as they were expected to do. The necktie should be of a washing texture, not silk, and not set off with embroidery. Gloves *white:* not straw color or lavender.

Excess of jewelry is to be avoided: simple studs, gold *solitaire* sleeve-links, may be used, and a watchchain, massive, and with the usual charms and appendages.

Perfumes should be avoided as effeminate; if used at all, for the handkerchief, they should be of the best and most delicate character, or they may give offence, as persons often entertain strong aversions to particular scents, as patchouli, eau-de-cologne, etc.

Etiquette of the Ball-Room.

At balls of a public character the "party," of whatever number it may consist, enters the room unobtrusively, the gentlemen conducting the ladies to convenient seats.

In a private ball, the lady of the house will linger near the door by which her guests enter (at least until supper time, or till all have arrived), in order to receive them with a smile, an inclination of the body, a passing remark, or a grasp of the hand, according to degrees of intimacy.

The master of the house and the sons should not be far distant, so as to be able to introduce to the lady any of his or their friends on their arrival. It is not necessary that the daughters should assist in the ceremony of reception.

Guests are announced by name at a private ball. As they reach the door, the servant calls out "Mr. and Mrs.——;" "Mr. Adolphus——;" "the Misses ——."

On entering the ball-room they at once proceed to pay their respects to the lady of the house, and may then acknowledge the presence of such friends as they find aronnd them.

At public balls a programme of dancing is given to the guests on their arrival; and this example should be followed in anything more than a mere "carpet-dance."

The dances should, in any case, be arranged beforehand, and it is convenient and inexpensive to have them printed on a card like one of these pages, with dances on one side, and spaces for engagements on the opposite one. These shut together, and prevent pencil marks be-

ing rubbed off. A pencil should be attached by a ribbon; but the gentlemen should make a mem. always to provide themselves with a small gold or silver pencil-case when going to a ball, so that they may be prepared to write down engagements. A pretty idea has been sometimes carried out at balls—it is that of having the order of dancing printed on small white paper fans—large enough for practical use—one being given to every lady on her arrival. The notion is charming, and the expense not great.

From eighteen to twenty-one dances is a convenient number to arrange for; supper causes a convenient break after, say, the twelfth dance, and if, at the end of the ball-list, there is still a desire to prolong the ball, one or two extra dances are easily improvised.

A ball should commence with a quadrille, followed by a waltz. Quadrilles and waltzes, including galops, indeed form the chief features of the modern ball. A polka, a schottische, a polka mazourka, or even a varsoviana, may be thrown in as an occasional relief, just as a country-dance is often thrown in as a finale; but these dances are only tolerated.

As a guide, we append a copy of a *programme du bal* as used at Queen Victoria's balls, given at Buckingham Palace:

Programme.	Engagements.
1 QUADRILLE	1
2 WALTZ	2
3 QUADRILLE	3
4 WALTZ	4
5 LANCIERS	5
6 GALOP	6
7 QUADRILLE	7
8 WALTZ	8
9 QUADRILLE	9
10 WALTZ	10
11 QUADRILLE	11
12 WALTZ	12
13 LANCIERS	13
14 GALOP	14
15 QUADRILLE	15
16 WALTZ	16
17 QUADRILLE	17
18 WALTZ	18
19 LANCIERS	19
20 GALOP	20

Formerly at public balls a Master of Ceremonies was considered indispensable; but this custom is going out, and his duties are performed by the stewards, who are often distinguished by a tiny rosette, or arrangement of a single flower and a ribbon in the button-hole. These

superintend the dances, and gentlemen desiring to dance with ladies apply to them for introductions.

In private balls introductions are effected through the lady of the house, or other members of the family. Where there are daughters, they fitly exert themselves in arranging sets, giving introductions, and so forth—never dancing themselves until all the other ladies present have partners.

No gentleman should ask a lady to dance with him until he has received an introduction to her. This may be given through members of the family giving the ball, or the lady's chaperon, or one intimate friend may ask permission to introduce another.

The usual form of asking a lady to dance is, "May I have the pleasure of dancing this quadrille with you?" Where there is great intimacy, "Will you dance?" may suffice. To accept is easy enough—"Thank you," is sufficient; to decline with delicacy, and without giving offence, is more difficult—"Thank you, I am engaged," suffices when that expresses the fact—when it does not, and a lady would rather not dance with the gentleman applying to her, she must beg to be excused, as politely as possible, and it is in better taste for her not to dance at all in that set.

The slightest excuse should suffice, as it is ungentlemanly to force or press a lady to dance.

Ladies should take special care not to accept two partners for the same dance; nor should a gentleman ask a lady to dance with him more than twice during the same evening; if he is intimate with a lady, he may dance with her three, or even four, times. Do not forget to ask the daughters of the house.

When a lady has accepted, the gentleman offers her his right arm, and, if it be for quadrilles, proceeds as directed under the head "Quadrilles—First Set."

A slight knowledge of the figure is sufficient to enable a gentleman to move through a quadrille, if he is easy and unembarrassed, and his manners are courteous; but to ask a lady to join you in a waltz, or other round dance, in which you are not thoroughly proficient, is an unpardonable offence. It is not in good taste for gentlemen who do not dance to accept invitations to balls; but it is only the vulgar *parvenu* who, with a knowledge of dancing, hangs about the doors and declines to join in the amusement.

It is not necessary to bow to the lady at the end of a quadrille—in fact, anything like formality is now discountenanced; it is enough that you again offer her your right arm, and walk half round the room with her. You should inquire if she will take refreshments, and if she re-

plies in the affirmative, you will conduct her to the room devoted to that purpose—where it is good taste on the part of the lady not to detain her cavalier too long, as he will be anxious to attend to his next engagement, and cannot return to the ball-room until she is pleased to be escorted thither, that he may resign her to her chaperon or frieuds, or to the partner who claims her promise for the next dance.

A lady should not accept refreshmeuts from a stranger who dances with her at a public ball.

The gentleman who dances with a lady in the last dance before supper, conducts that lady to the supper-room, attends on her while there, and escorts her back.

At a private ball, the lady of the house may ask a gentleman, who is not dancing, to take a lady down to supper, and he is bound to comply, and to treat her with the utmost delicacy and attention.

In either case a geutleman will not sup with the ladies, but stand by aud attend to them, permitting himself a glass of wine with them; but taking a subsequent opportunity to secure his own refreshment.

It is vulgar either to eat or drink to excess at a ball-supper.

One or two hints on Conduct may be here grouped together. It is not well to dance every dance, as the exercise is unpleasantly heating and fatiguing. Never forget an engagement—it is an offence that does not admit of excuse, except when a lady commits it; and then a gentleman is bouud to take her word without a murmur. It is not the *mode* for married persons to dance together. Engaged persons should not dance together too often; it is in bad taste. Gentlemen should endeavor to entertain the ladies who dance with them with a little conversation, or something more novel than the weather and the heat of the room; and in round dances they shonld be particularly careful to guard them from collisions, and to see that their dresses are not torn.

Assemblies of this kind should be left quietly. If the party is small, it is permissible to bow to the hostess; but at a large ball this is not necessary, unless indeed you meet her on your way from the room. The great thing is to avoid making your departnre felt as a suggestion for breakiug up the party; as you have no right to hint by your movements that you consider tbe entertainment has been kept up long enough.

Finally, let no gentlemau presume on a ball-room introduction. It is given with a view to one dauce only, and will certainly not warrant a gentleman in going further than asking a lady to dance a second time. Out of the ball-room such an introduction has no force whatever. If those who have danced together meet next day in the street, or the park, the gentleman must not venture to bow, unless the lady chooses

to favor him with some mark of her recognition; if he does, he must not expect any acknowledgment of his salutation.

With these introductory instructions, we will now proceed to describe the dances now in vogue, according to the best and most valuable authorities.

After a private ball it is etiquette to call at the house on the following day, but it is sufficient to leave a card.

Ball-room Dances.

The Quadrille, though generally considered the slowest of dances, is, perhaps, about the pleasantest and most sociable ever contrived; and, despite the contempt with which many violent advocates of the *deux-temps* and *galop* are inclined to regard it, we still continue to look upon the old-fashioned "first set" as the great institution of the ball-room. It is pleasant in many ways, for it allows scope for those whose dancing capabilities are not of the highest, and affords a grateful rest for those who have just heated themselves with the rapid whirl of a round dance. It has also the advantage of being suitable for even the oldest and the most demure visitor in the room, as well as the youngest and most lively, and from the intervals occurring during the figure, opportunity is given for agreeable conversation with your partner.

Three sets of quadrilles hold possession of the ball-room. These are known as the First Set, the Lanciers, and the Caledonians. They vary considerably, but the term quadrille is applicable to each.

Before describing the figures of these dances, there are one or two rules which we should wish to mention—their observance tending greatly toward the proper achievement of the quadrille.

A general misunderstanding seems to exist as to the position of the "top," or principal couple in the quadrille, to which we have already referred. The best rule to observe is this: Taking a room lengthwise the "top couple" should always have the fire-place on their right, and the top couple of the sides are those on the right of the top couple of the set. If this simple rule be rigidly adhered to, much confusion may be avoided.

The quadrilles of the present day are so simple, and have really so little absolute dancing in them, that no gentleman should think of asking a lady to dance them with him unless he is perfectly conversant with the figure, as if he is ignorant on this point he not only spoils the pleasure of his partner, but frequently that of his *vis-à-vis*. If he has any misgivings as to his proficiency, it would be better for him to take a place at the sides, so as to have the advantage of seeing the figure

performed first by the top and bottom couples. As the quadrille is now generally "walked" through in a manner almost verging on listlessness, and any attempt at "doing your steps" rigidly tabooed, it is of the utmost importance that a perfect knowledge of the figure should be acquired, and this, with a correct ear for time and tune, will enable anybody to dance the quadrille with satisfaction.

When the gentleman has engaged his partner, he should at once try to secure a *vis-à-vis*. This should be done promptly, as the "sets" are frequently so soon made up that he may find himself standing in an incomplete set, and have the mortification of having to lead his partner back to her seat again. A gentleman cannot be too careful on this point, since having once engaged a lady for a particular dance he is bound in all honor and politeness to dance it with her.

Having secured his *vis-à-vis*, he should at once lead the lady to the post of honor—namely the top of the quadrille—placing her always on his right hand. Should the lady have her cloak, he should offer to assist her to remove it, and at once place it near at hand, in order that it may be recovered immediately at the conclusion of the dance.

It would be well to remember that the music for the quadrille is divided into eight bars for each section of the figure—thus two steps should be taken to each bar, and every movement consists of eight or of four steps.

With these few preliminary observations, we will commence our description of the figures of the oldest and most frequently danced quadrilles.

Quadrilles.

First Set.

First Figure —Le Pantalon. The top and bottom couples cross to each other's places in eight steps (four bars), returning immediately to places, completing the movement of eight bars. This is called the *Chaine Anglaise* (*i. e.*, opposite couples right and left), and in performing it the gentleman should bear in mind always to keep to the right of the *vis-à-vis* lady in crossing.

Formal "setting" to partners is gone out; but you may turn your partners (second eight bars). Here follows "ladies chain" (eight bars more). Each gentleman takes his partner by the hand and crosses to opposite couple's place (four bars); this is called in ball-room parlance "half promenade." Couples then recross right and left to their places without giving hands (another four bars), which completes the figure.

The latter eight bars of this figure are frequently now danced with the *galop* step.

The side couples repeat as above.

When there are more than two couples, either at the top or side, it is customary—observing our rule with regard to "top couple"—to alternate the arrangement in order to give variety to the dance. Thus the lady who is at the top of the quadrille in her own set finds her *vis-à-vis* in the adjoining set occupying that position.

Second Figure—L'Eté.—This figure is generally danced now in the manner known as *Double l'Eté.* Top and bottom couples advance and retire (four bars), then changing places with their *vis-à-vis* (making eight bars); but omitting to cross over as in the *chaine Anglaiee.* Again advance and retire (four bars), back to places, set to partners, and turn partners. This completes the figure.

The side couples repeat.

There are some people who still adhere to the old way of dancing this figure, so to prevent any confusion it would be well to have an understanding with your *vis-à-vis* on the subject before commencing. It is danced as follows:

All the top ladies and their *vis-à-vis* gentlemen advance four steps and retire, then repeat the movement, making the first eight bars. Top ladies and *vis-à-vis* gentlemen change places: advance four steps and retire: re-cross to partners, who set to them as they advance. Turn partners. This completes the first part of the figure, which is finished by the second ladies and top *vis-à-vis* gentlemen going through the same evolutions.

The sides repeat.

Third Figure—La Poule.—Top lady and *vis-à-vis* gentleman change places; return immediately, giving the left hand (eight bars) and retaining the grasp, their own partners falling in on each side, and forming a line, each with their faces different ways. In this manner, all four *balancez quatre en ligne* (set four in a line), half promenade with partner to opposite place; top lady and *vis-à-vis* gentleman advance and retire four steps (second eight bars). Both couples advance together and retire, then cross right and left to places (third eight bars). Second lady and *vis-à-vis* gentleman go through the figure.

Side couples repeat.

Fourth Figure—La Pastorale.—Top gentleman takes his partner by left hand: they advance and retreat: advance again, leaving the lady with *vis-à-vis* gentleman, and retiring to his own place. *Vis-à-vis* gentleman now advances four steps and retreats the same, holding each lady by the left hand; again advancing, he leaves the two ladies with

the top gentleman, who once more advances. They then all join hands in a circle, go half round, half promenade to opposite places, returning right and left to their own.

Second couples and sides repeat.

The above is the figure mostly in vogue, but occasionally *La Trenise* is substituted, so we venture to indicate the figure as follows:

The top couple join hands, advance and retreat four steps. They again advance, and top lady is then left with *vis-à-vis* gentleman, her partner retiring to his own place (first eight bars). Both ladies cross to opposite sides; gentleman advances to meet his partner, whilst the *vis-à-vis* lady returns to hers (second eight bars). Set to partners, and turn partners to places.

Second couples and sides repeat.

Fifth Figure—La Finale.—This figure is usually commenced with the *grand rond* (great round)—*i. e.*, the whole quadrille—tops, bottoms, and sides—join hands, and advance and retreat four steps. (The old plan of the whole quadrille taking one turn round the figure in *galop* steps is rather gone by, though even now it is occasionally so danced in some circles.) Each gentleman then takes his lady as if for a *galop;* advance and retreat four steps, then cross to opposite places. Advance and retreat as before, and return to own places: ladies chain, concluding with the *grand rond.*

Side couples repeat.

Occasionally *L'Eté* is introduced, the *grand rond* being introduced between each division of the figure. We, however, give the above, as being not only the most popular, but by far the prettiest and most spirited figure for *La Finale.*

Double Quadrille.

There is a variation of the First Set, known as Coulon's Double Quadrille, which is sometimes danced to secure an agreeable variety during a ball. It requires the ordinary quadrille music, but only half that usnally played to each fignre.

1. *Le Pantalon.*—The peculiarity is, that all the couples, sides as well as top and bottom, start at once. Double *chaine Anglaise:* sides outside first and second couples. All couples set and turn. Ladies' hands across, first right hand and then left, and back to places. Half promenade. First and second couples, *chaine Anglaise:* third and fourth, *grande chaine* round them to places.

2. *L'Eté.*—Common single *L'Eté*, with this difference, that first lady and first side lady commence at the same time to perform the figure

with their gentleman *vis-à-vis*. Lady of second couple and second side repeat, with gentleman opposite.

3. *La Poule.*—Similar arrangement to that in last figure; the two couples setting in cross lines.

4. *La Pastorale.*—The top couple dance with the right side couple; the bottom, with the left. The sides repeat, with top and bottom couples in like manner.

5. *Finale.*—Galopade round, top and bottom couple continuing it to centre of figure and back, then sides advance to centre and back, and, as they retreat, top and bottom couples galopade into each other's places. Side couples do the same. Then repeat figure until all have regained their own places. Double *chaine des dames*, and galopade round. Figure repeated, sides commencing; the galop concluding.

The Lanciers.

Undoubtedly the most popular quadrille after the First Set is the Lanciers—indeed, we are almost inclined to fancy that it is the most popular of any quadrilles.

The Lanciers are more intricate and complicated than the First Set, hence it behooves those who essay to perform them to be especially careful to be quite perfect in the figure—bearing in mind that a single mistake will frequently spoil the entire quadrille. But once having thoroughly mastered the figure, the dancer will never forget it, for we know of no tunes which so completely suggest the figure as the old-fashioned music of the Lanciers, which we are glad to see keeps its place in the ball programme, despite several attempts to introduce a variety of questionable compositions under the guise of *New Lanciers.*

First Figure.—Top lady and *vis-à-vis* gentleman advance and retire; advance again; join hands, and turn and retire to own places (first eight bars). Top couple join hands, and cross to opposite side, opposite couple crossing outside them. The same reversed and retire to places (second eight bars). All set to corners, each gentleman turning his neighbor's partner back to her place (third eight bars).

Second couple repeat the above, followed by the sides.

Second Figure.—Top gentleman takes his partner by the left hand; advance and retire; advance again, leaving her in the centre of the quadrille, and retire to his place (first eight bars). *Chassez croisez*, and turn to places (second eight bars). Side couples join, top and bottom couples making a line of four on each side; advance and retire four steps; advance again, each gentleman turning partner to place.

Second couples and sides repeat.

Third Figure.—The four ladies advance to the centre, wait for the music, and make a slow, profound courtesy to each other* (first eight bars). Ladies all give their right hand across to each other, go half round, then giving left hands, return round to places (second eight bars). During this, each gentleman follows his partner round the outside of the circle. This figure is repeated four times; at the second and last times the gentlemen all advance, bow to one another, and then bow to their partners, who immediately fall in and go through the evolution as described above, which is known as the *moulinet* (turnstile).

The following is the old way of dancing the third figure, which is occasionally used even now. Top lady advances four steps, meeting *vis-à-vis* gentleman. They stop for a bar or two and make a profound bow, as above (first eight bars). The four ladies then do the *moulinet* and back to places (second eight bars). Second couples and sides repeat, the *moulinet* being performed after each.

Fourth Figure.—Top gentleman leads his lady by the left hand to the couple on their right, to whom they bow, crossing over immediately to the left couple and do the same. At the same time, the second gentleman takes his lady in a similar manner to the couple on his right, and crosses over to the opposite couple (first eight bars). All the couples then *chassez croisez* right and left. Turn partners to places (second eight bars). Top and bottom couples cross right and left, and back to places (third eight bars). This figure is repeated three times more, the second, third, and fourth couples having the privilege of commencing it in their order.

Fifth Figure.—This figure commences with the music, only one preparatory chord being sounded, so each gentleman should stand with his right hand in that of his partner ready to start. It begins with the *grande chaine*—that is, each gentleman gives his right hand to his partner, presenting his left to the next lady, and so on alternately right round till all have once more reached their places (sixteen bars). Top couple form as if for a galop, taking one turn round, returning to their places with their backs to their *vis-à-vis*. Third, fourth, and second couple fall in behind them in the order indicated (third eight bars). All *chassez croisez*. Top lady leads off to the right and her partner to the left—each respectively followed by all the couples—till they reach the bottom of the quadrille, where they join hands and promenade back to places. They then fall back into a line on each side, four gentlemen and four ladies facing one another (fourth eight bars). Each line then

* This courtesy frequently occupies a bar or two, and care should be taken to follow the music performed perfectly in time, otherwise the effect of this figure is spoiled.

advances and retreats at the same time. Turn partners to places (fifth eight bars), and finish with the *grande chaine*. Second couple and sides repeat.

The Caledonians.

This quadrille, though formerly very fashionable, has of late fallen into disfavor, and is seldom met with at private balls now-a-days. Wishing, however, to make our manual as comprehensive as possible, we venture to append a sketch of the figures.

First Figure.—First couples and their *vis-à-vis* hands across and back again. Set to partners and turn partners. Ladies chain. Half promenade to opposite places, and half right and left back again. Side couples repeat.

Second Figure.—First gentleman advances and retires twice. Set to corners and turn. Each lady then passes to her neighbor's place, the lady passing to the right and the gentlemen to the left. All then promenade round with fresh partners. The other gentlemen repeat as above till each lady is brought back to her original partner, in her own place.

Third Figure.—First lady and opposite gentleman advance and retreat; advance again and turn with both hands to places. Top couple lead between second couple, with hands joined and back again, allowing the second couple to pass inside them. Set to corners and turn. All join hands, advance and retreat; turn partners to places.

Second couples and sides repeat.

Fourth Figure.—First lady and *vis-à-vis* gentleman advance four steps and stop; second and first lady do the same. Each gentleman turns partner to place. All the ladies then move to the right and the gentlemen to the left, to their neighbor's places—four steps. Another four steps and they meet their original partners. Promenade and turn to places.

Second couples and sides repeat.

Fifth Figure.—Top couple promenade round. Four ladies advance to centre, courtesy, and retire. Gentlemen advance and retire in a similar manner. Set and turn partners. Grand chain half round, promenade to places, and turn partners. All *chassez croisez* and retire to places. Second couple and sides repeat, and the whole is concluded with grand promenade.

The Prince Imperial.

This is a new form of quadrille, of Parisian origin. It is affected at dancing academies; but has failed to secure a place in the ball-room. The figures are complicated; but not inelegant. As the dance is so rarely given, it would be superfluous to describe them.

The Valse A Trois Temps.

This is the "old valse," as it is called, that which is always implied when "*the* valse" is spoken of, and we place it first on our list; as, after being thrust aside by novelties, it is fast recovering its place as first favorite, and is already extensively adopted in preference to its faster and more modern rival, the *Deux Temps*. The *Trois Temps* is much more graceful, and requires more skillful dancing.

In this valse the time is three-quarter: in each bar there are three steps to three beats of the time. The gentleman takes his partner round the waist in the same manner as for the polka and all other round dances.

(First beat.) Pass your left foot backwards in the direction of the left. (Second beat.) Pass your right foot past your left in the same direction, care being taken to keep the right foot in the rear of the left (third beat), and then bring the left up behind the right, completing ONE BAR. (First beat.) Pass right foot forwards towards the right. (Second beat.) Pass left foot forward still towards the right (third beat), and bring right foot up to right, turning at the same time on both feet and completing the turn TWO BARS. Always conclude with the right foot in front, in order to be ready to commence with the left. The above description is intended for the gentlemen, as they invariably commence on the left foot: for a lady, if "right" is substituted for "left," in the foregoing it will be found to be equally applicable. The usual progression of all valses is from the gentleman's left to right; but a good dancer should be able to valse equally well in the reverse direction, as it affords an agreeable change for his partner, and gives a pleasing variety to the dance.

Valse a Deux Temps.

This valse has certainly held its position as the autocrat of the ball-room for many years past, and there are few valses more graceful than this when it is really well danced. Unfortunately, there are few dances which have amongst their pledged admirers such a vast assemblage of bad dancers as the *Valse à Deux Temps*. Its rapid *temps* induces many to rush into it without having sufficiently mastered its mysteries; and we have often seen rash youths dragging their partners round in a wild scramble, with a total disregard of time and step. Probably this circumstance has contributed not a little to the decrease in popularity of this once all-powerful dance. It must be borne in mind that in this valse there are but two steps in the bar of three notes.

(First beat.) Slide in the direction of the left with the left foot.

(Second and third beats.) *Chassez* to the left with the right foot, remembering not to turn—FIRST BAR. (First beat.) Pass right foot to the rear whilst turning half round. (Second and third beats.) Pass left foot behind the right foot, *chassez* forwards, completing the turn—SECOND BAR.

The great principle to be observed in all valses is to dance them smoothly and evenly with the sliding step, *glissade*. All jumping or hopping should be at once discarded as eminently ungraceful. We hear of a new valse which, it is said, will shortly be the rage, but as yet it has scarcely obtained sufficient standing for us to do more than cursorily notice it. The time is somewhat slower than the common valse. The following is the step: Place the left foot down, making two *glissades* with the right—FIRST BAR. Repeat the above, falling on the right foot, and making two *glissades* with the left—SECOND BAR.

The Varsoviana.

This dance is seldom danced now, though it formerly had a sort of ephemeral popularity. We always considered it as rather a boisterous sort of performance, and more suitable for the casino than the private ball-room. The following, however, will convey a distinct idea of the step:

First Part.—Pass the left foot towards the left, followed by the right foot in the rear, twice (first bar). Repeat (second bar). During the turn execute one polka-step (third bar) and bring your right foot to the front, and wait one bar (fourth bar). Begin as above with right foot, consequently reversing the order of feet throughout the step.

Second Part.—Commence with left foot one polka-step to the left, turning partner (first bar). Right foot to the front, and wait a bar (second bar). Polka-step, right foot towards the right, and turn partner (third bar). Left foot to front, wait one bar (fourth bar).

Third Part.—Three polka-steps, commencing with left foot, towards the left (three bars). Right foot to the front and wait one bar (four bars). Repeat, beginning with right foot (eight bars)—making, in all, sixteen bars, into which the music for this dance is always divided.

The Polka.

The Polka has had its day. The aristocracy have quite discarded it; it is just tolerated in the ball-room, but should not be given more than once during an evening.

Brief directions will convey the manner of dancing the polka as now

practised; but no one should attempt it without previous instruction, as everything depends on the grace with which it is executed.

Those who have learned the dance will pardon our pointing out one or two vulgarisms which it is easy to fall into. A hopping or jumping movement is singularly ungraceful—so is the habit many have of kicking out their heels to the endangerment of the shins of other dancers. The feet should scarcely be lifted from the ground—the dancers sliding rather than hopping—and the steps should be taken in the smallest compass, and in the very neatest manner. Again, the elbows should not be stuck out, nor the hands extended at arms' length, or placed upon the hip.

After going through several mutations the polka has come to be danced with a circular movement only—in that respect resembling the valse. This is the manner of it, supposing a gentleman to be the dancer:—

You will clasp your partner lightly round the waist with your right hand, and take her right hand in you left, holding it down by your side, without stiffness or restraint. The lady places her left hand on your shoulder, so that you may partially support her.

Remember that the polka is danced in three-fourth time, and that there are four beats to each bar. Three steps are performed on the first three beats; the fourth is a rest.

Observing this, proceed thus:—*First beat:* Advance your left foot, at the same time rising on the toe of the right with a springing motion. *Second beat:* Bring right foot forward, so that the inner hollow of it touches the heel of left foot, and, as it touches, raise left foot. *Third beat:* Slide left foot forward and balance the body on it, while the right foot is slightly raised, with the knee bent, ready to start with the right foot after next beat. *Fourth beat:* Rest on left foot.

With the next bar, start off with the right foot, and repeat the step, then with the left, alternating the feet at each bar. Bear in mind all the while that you are to revolve in a circle, and to accomplish this it is necessary to half-turn in each bar, so that two bars, one commencing with the right foot and one with the left, will carry you round.

The lady reverses the order of the feet

Relief from the fatigue of perpetual spinning round must be sought, not in promenading or executing the steps in straight lines—these methods are exploded, and the correct thing is to reverse the direction in which you have been revolving. Thus, if you start from right to left, in the usual manner, change the step and revolve from left to right. This is difficult, but may be achieved with practice.

The Schottische.

This is, if possible, danced less than the Polka in the upper circles, and, like the Polka, it has long been shorn of its most characteristic features. It used to be the mode to take four steps to the left and back again, in a straight line, the consequence being that different couples came into violent collision: this is now exploded. So is the hopping movement of which the second part of the step consisted, and which, if badly executed, was so ungraceful.

The Schottische is danced in two-four time, the first and third beat in each bar being slightly marked. The slower the time is played, in moderation, the more pleasing the effect.

The gentleman takes the lady's waist and hand, as in the Polka, and starts off with the design of moving in circles; he slides forward the left foot, and as it stops, brings the right up to it smartly; slides the left forward again, and gives a spring on it, while he raises the right foot, and points it ready to start off with that, and repeat these movements. They may be continued without variation, the dancers revolving as in a valse, if it is agreeable to the lady; but she may prefer that it should be continued as formerly danced. Then, when the first step had been performed eight times—that is, four starting with the left foot and four with the right, alternately—the second part of the figure commences. This consists of four double hops. Take two on the left foot, half turning at the same time, then two on the right completing the round. Repeat this; resume the first step for two bars; and so on throughout. But the *Valse à Deux Temps* step is now generally substituted for the hop, and, indeed, when a Schottische is played, good dancers often use that step throughout.

Cellarius or Mazourka Valse.

This graceful dance is sometimes, though rarely, introduced as a feature in the *programme du bal:* we therefore give a description of the step, premising that it is not a dance to be learnt from a book, and that what we here set down is only intended to refresh the memory of those who have learnt it, but who, from its being so seldom danced, are likely to forget some one or more of the movements of which it is composed.

The time is that of the Valse à Trois Temps, but the more slowly the dance is played the more graceful is the result.

The gentleman having half-encircled lady's waist with right hand, takes her right hand in his left, slides forward with left foot, and hops twice on it; then slides with right foot and hops twice on that. Repeat

this for sixteen bars, letting the movement be circular, as in the valse, and getting half round during the two hops on each foot, the four completing the circle.

As formerly danced, there followed a movement which may be described as springing on each foot in succession, striking the heels together, sliding, and so on—but this showy performance has gone out.

At present, the dance concludes with a *valse en glissade* strongly marked.

The Galop.

In concluding our notice of the round dances—not merely those which are fashionable, but even those that can by any possibility occur in any modern ball-room—we cannot do better than describe the Galop. This is undoubtedly one of the fastest of dances, and, from its life and spirit—also from the circumstance of its always being allied with the most dance-compelling music—it has always been, and, we venture to say, will long continue to be, a great favorite.

The *tempo* of the Galop is two-four, but the step resembles, as nearly as possible, that of the *Valse à deux temps*. The great rapidity of this dance requires the utmost care to prevent—as we remarked with regard to the *deux temps*—its degenerating into a mere scramble. A good dancer should be able to introduce into the galop every variety of reverse movement.

The Spanish Dance.

In spite of time and novelty, the Spanish dance has maintained its position as a favorite. It has outlived a score of younger rivals, including, we suppose we may say, the dashing Polka and the lively Schottisch, and, though not much danced, it is still deemed respectable, though it should not be danced more than once during an evening.

Valse music is adapted to this dance, though it should be played slower, and there are one or two tunes which have always been favorites as specially suited to it. The Valse step is also used.

The couples are arranged in long parallel lines, as if they were standing up for a country dance. The lines may, if it is more convenient, take a circular form. But there is a peculiarity of arrangement which must be attended to at the outset. The top gentleman stands on the ladies' side, and the top lady on that of the gentlemen, and if every fourth lady and gentleman exchange places in like manner, the dance can commence simultaneously all down the line, instead of all the couples having to wait until the first couples have gone through their prescribed movements.

It commences in this way: the first gentleman and second lady of each set of four *balancez* or set to each other in the Valse step and change places; the first lady and second gentleman do the same and at the same time.

First gentleman and his partner set and change places, second gentleman and partner do the same.

First gentleman and second lady set and change as before, first lady and second gentleman ditto.

Then first gentleman and second lady set to their respective partners, as before, and change, each resuming their original position.

All four join hands in the centre, advance, retire, and change places as before—ladies passing to the left. This is done as in the preceding figure, four times.

Next, each gentleman takes his partner, and the two couples valse round each other two or three times, ending by the second lady and gentleman taking their places at the top of the line, while the top couple go through the same figures with the third lady and gentleman, with the fourth, and so proceed to the end of the line, where they remain; and if the dance consists of from sixteen to twenty couples, they will not be sorry for the rest there accorded them.

The couples should be told off in fours—say four, eight, sixteen, twenty, and so on; and there should be no odd couples—*e. g.*, six, ten, fourteen, will not do—only causing confusion.

La Tempete.

This may be described as the novelty and rage of a past season. Imported from Paris, it took the town for awhile, and having a good deal of life and dash about it, the figure survives as a pleasing novelty in country houses, and similar retreats where people indulge in dancing for its own sake. La Tempête is amusing and very lively, but requires to be well done to produce a pleasing effect.

When this is to be danced, four gentlemen select partners, as for a set of quadrilles. A second, third, and fourth party of eight may also be made up; the only limit being the size, and particularly the length, of the room.

Take places as for a set of quadrilles, without sides—that is to say, the two couples stand side by side, and face the two opposite couples. Close to the set thus ranged at the top of the room, comes the second set, then the third, and so on, in lines, so that though the dance extend down the entire room, it is only two couples in breadth, and the dancers in each set have their backs to those dancing in that next it.

The dance is in two parts.

1. The couple join hands, and advance and retire twice, using the quadrille step. Top couples (in each set) cross, still with joined hands, taking the places of bottom couples, who cross at the same time, but separating, pass outside the others to the top, when they join hands, return to their places, and back again; while the top couples, having separated, cross outside the second couples, then join hands again, and all return to places. Next lady and gentleman in middle of each line give hands to their *vis-à-vis*, and these four do half-round to left, ditto right to places; at the same time, the outside lady and gentleman in each line gives hand to the lady or gentleman opposite, and then half-left, and back to places, forming two small circles, one on either side the central circles of four. Next, all three circles hands across and round, change hands, round again, and back to places.

2. Lines advance, retreat, and again advance. Top couples pass through the line formed by their *vis-à-vis*, the bottom couple, and so get into the next line, when they repeat the movements of the first part with fresh *vis-à-vis*, their former ones having meanwhile taken their places and turned round, waiting till they are faced, and can repeat the figure also. This will occur at the second movement, for which those at both ends of the figure have to wait. This goes on until all the top couples have passed to the bottom of the figure, while, of course, those originally at that end have reached the top. The process is then reversed; all turn and go through the movements till all are "home" again, in their original positions.

There are variations of this dance, but they are complicated, and seldom attempted out of a dancing academy; indeed, the dance itself is chiefly confined to establishments of that class. Music quick, in two-four time, steps as in quadrilles.

Sir Roger de Coverley.

It is customary to conclude the evening with some simple, jovial, spirit-stirring dance, in which all, young and old, slim and obese, may take a part. Any *contre danse* (country dance) answers this purpose; but the prime favorite is Sir Roger de Coverley, which has held its own, in spite of the lapse of time and the mutations of fashion, since the beginning of the last century, at the very least.

The whole company range themselves in two lines down the room, ladies on the left, gentlemen on the right; partners facing each other. During the first four bars the lines advance and retreat: during the

next four, partners cross to opposite places: advance and retire as before and re-cross to places.

Then the lady at the top of her line, and the gentleman at the bottom of his, advance to each other half-way, courtesy and bow, and back to places. This example is followed by the gentleman at the top and the lady at the bottom, who do precisely the same. Next, top lady and bottom gentleman advance again, clasp right hands, swing quickly round, and return to places. The gentleman at top and lady at bottom follow this example also, acting in exactly the same manner.

When properly danced, this next takes place: The lady at top advances and gives her right hand to her own partner, who is standing opposite, then, immediately quitting him, passes behind the two gentlemen who stand next him, and through into the space between the lines, where she meets her partner, who has meanwhile passed behind the two ladies who were standing next his partner. She gives her left hand to partner on meeting him, and then passes behind the two ladies next lowest; he passing behind the two gentlemen next lowest. They meet again, with the right hand, and so it goes on all down the line, until, at the bottom of it, the lady gives her left hand to her partner, and they promenade back to their places at the top,

As a rule, however, this somewhat tiresome and not very exhilarating performance is omitted, and when it is, the dance proceeds, taking it up from the end of the preceding paragraph, in this way: The top couple advance to each other and bow, then the lady turns sharply off to the right and the gentleman to the left, and the respective lines follow them to the end of the room (much as in the 5th figure of the lanciers). On reaching bottom of figure, top couple join hands and raise their arms, forming an arch, under which all the rest of the couples pass back to their own places, except the top couple, who remain where they are at the bottom. The second couple (now become *the* top couple) now repeat these movements from the very beginning—lady at top of her line and gentleman at bottom of his advance, and so on, until the original top couple have worked their way back to their places at the top of the line, when the dance is finished, or may be all done over again as often as is found agreeable.

French Terms Used in Dancing.

Instructions in dancing, always bewildering, are often rendered unnecessarily so to the uninitiated by the use of a number of technical terms in French. Some few of these it is necessary to understand the meaning of, but the following will suffice for all practical purposes, and

are all we have found it uecessary to use in the foregoing directions:—

Balancez. Set to partners.

" *aux coins.* Set to corners.

" *quatre en ligne.* Set four in a line (see *La Poule*).

Chaine Anglaise. Top and bottom couples right and left.

Chaine Anglaise double. Double right and left.

Chaine Anglaise demi. Half right and left.

Chaine des dames. Ladies' chain.

" " " *double.* All the ladies commence the chain at the same time.

Chaine (*la grande*). All the couples *chassez* quite round, giving right and left hands alternately—beginning with the right, until all resume places. (See last figure of *Lanciers*).

Chassez. Move to right and left, or left to right.

Chassez croisez. Lady and gentleman *chassez* in opposite directions.

Cavalier seul. Gentleman advances alone.

Demi-promenade All the couples half-promenade.

Dos-à-dos Back to back.

Glissade A sliding step.

Le grand rond. All join hands, and advance and retire twice.

Le grand tour de rond. Join hands and dance round figure.

Le grand promenade All promenade round figure and back to places.

Le moulinet. Hands across. *Demi-moulinet.* Ladies advance to centre, give right hands and retire.

Traversez. Opposite persons change places; *retraversez,* they cross back again.

Vis-à-vis. Face to face, or the opposite partner.

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